Cleveland Museum of Art

Members Magazine

Current Exhibitions

Cover: Georgia O'Keeffe's Hand and Wheel, 1933 (Gift of Cary Ross, Knoxville, Tennessee 1935.99), a photograph by Alfred Stieglitz in Legacy of Light



Acrobats Rehearsing Their Act at Great Golden Circus. Ahmedabad, 1989, one of Mary Ellen Mark's photographs on view in gallery 105. (Courtesy of and © Mary Ellen Mark)

LEGACY OF LIGHT: MASTER PHOTOGRAPHS FROM THE CLEVELAND MUSEUM OF ART

Gallery 101, through February 2, 1997
Photography from its very beginning to the present: highlights of a major collection
Sponsored by Centerior Energy Corporation with additional support
from The Cleveland Foundation

MATISSE, PICASSO, AND FRIENDS: MASTERWORKS ON PAPER FROM THE CONE COLLECTION OF THE BALTIMORE MUSEUM OF ART

Galleries 109–112, through January 19, 1997
Rarely seen treasures from a great personal collection
Supported in Cleveland by Andersen Consulting and LTV Steel Company

MARY ELLEN MARK PHOTOGRAPHS: INDIAN CIRCUS

Gallery 105, through January 16, 1997
Selections from a recent series by the award-winning photojournalist

DANCE OF THE GODS: INDIAN ART INSPIRED BY MUSIC

Lower Level/Education, through December 8
The spiritual power of music and dance in Indian painting and sculpture

GREEK ISLAND EMBROIDERIES

Gallery 106, through April 13, 1997 Supported by Patron Sponsors Mary and Leigh Carter

From the Director

Dear Members.

Start your month here on Wednesday the fourth with Holiday CircleFest, the cold-weather equivalent to June's Parade the Circle. The museum offers a plethora of activity and our University Circle colleague institutions join in with holiday festivities of their own to make it a memorable evening of revelry. Check the events section for details.

Two major special exhibitions are on view right now: Legacy of Light: Master Photographs from the Cleveland Museum of Art, in which 141 of the finest photographs in the museum's collection are shown; and Matisse, Picasso and Friends: Masterworks on Paper from the Cone Collection of the Baltimore Museum of Art, featuring key works by many of modern art's most important figures. Another very fine, but more modestly scaled, exhibition is Indian Circus, the show of sublime photographs by the great photojournalist Mary Ellen Mark. Admission is free to all of these shows.

Nineteen ninety-six has been quite a year for exhibitions. The *Pharaohs* exhibition was the busiest ticketed show we have had in terms of the number of visitors per hour—a fact that presented special challenges in the north lobby. For our next big crowd-pleaser, *Fabergé in America*, we've learned from the *Pharaohs* experience how to refine our system, so that members will enjoy not only a members-only ticket line, but a separate entrance into the show as well.

We contributed greatly to the understanding of Cleveland art through the *Transformations* in *Cleveland Art* and *Urban Evidence* shows, our

summer and fall exhibitions which were organized to honor the city's bicentennial. The *Cleveland Art* catalogue, with its beautiful illustrations and insightful writing, is taking its place on scholars' shelves and coffee tables all over the area. The second volume of the two-part *Urban Evidence* catalogue should be available by the time you read this. And now we offer *Legacy of Light*, celebrating the achievement of excellence in yet another area of the museum's collection.

As the year winds up, I ask you once again to consider a donation to the Annual Fund. I cannot stress enough how important unrestricted support is to the museum—it has been the generosity of past donors that has helped us weather economic ups and downs while other institutions have felt the impact of wild fluctuations in government funding and other short-term revenues. And your donation to the Annual Fund is 100% tax deductible. Thank you for considering a contribution.

I invite you and your family and friends to visit us this month. See an exhibition, catch a gallery talk, watch a movie, hear fine music of the season in the galleries, browse the store, have a bite in the café, or just stroll the permanent collection. And accept our thanks for your part in making 1996 a terrific year.

Sincerely,

Robert P. Bergman, Director



Transformations in Cleveland Art: 1796-1946 offered the first comprehensive look at the history of art in Cleveland—one that held personal connections for many museum visitors. The show was one highlight among many in a fine year at the museum.

Potent Photographs

Eleveland .

LEGACY
OF LIGHT:
MASTER
PHOTOGRAPHS
FROM THE
CLEVELAND
MUSEUM OF
ART
Gallery 101,
November 24,
1996–February 2
1997

he year's end brings a singular project to a happy close. Legacy of Light: Master Photographs from the Cleveland Museum of Art is the first major exhibition to focus on the museum's distinguished photography collection of some 1.850 works. The growth

MUSEUM OF
ART
and maturation of the medium from a scientific curiosity in the 1840s to a potent form today is charted by the work of 131 photographers. Representing important movements or key photographers, these images help define the history of the medium, which began in 1839. Chronologically, the exhibition

begins with a small daguerreotype from 1842–43 by the French photographer Louis-Auguste Bisson depicting an outdoor scene with a horse

named, coincidentally, Cleveland. The most recent piece is a large 1995 color photograph by the German artist Thomas Struth of the interior of the Venetian cathedral San Zaccaria. The Cleveland Museum of Art began collect-

The Cleveland Museum of Art began collecting photographs with purpose in 1983 with the

arrival of Evan H. Turner as director. His enthusiasm and passion for the medium and the continued strong commitment of his successor, Robert P. Bergman, helped transform the initial tiny photography holdings into a small, distinguished collection. Although still relatively modest in size, this assemblage, conceived

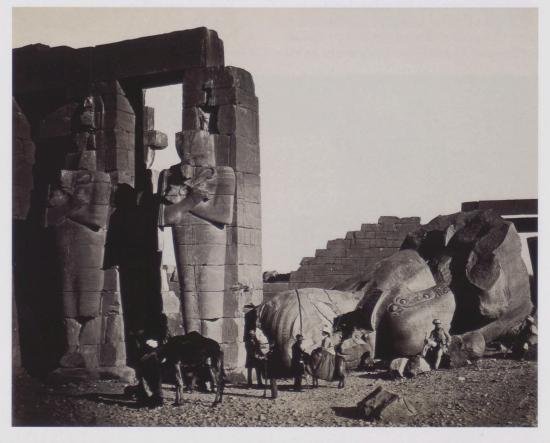
and nurtured under the museum's trademark philosophy of aesthetic excellence and historical balance, is remarkable in quality.

This daquerreotype, a portrait of the famous dark bay English stallion named Cleveland, was made in about 1842-43 by the commercial photographer Louis-Auguste Bisson (Norman O. Stone and Ella A. Stone Memorial Fund 1991.38). Bisson launched the tradition of 19thcentury horse portraiture in photography. Showing the horse in profile allowed him to document the animal's anatomical details.

Overcoming both physical danger and technical difficulties, Francis Frith traveled to obscure regions of the world with bulky camera equipment and a barely portable darkroom to capture exotic images for an eager Victorian audience. Fallen

Statue at the Ramesseum, Thebes, from 1857 shows his ability to select a site with commercial appeal that could also evoke awe for the cultural achievements of an ancient civilization (Andrew R. and Martha Holden Jennings Fund 1992.236).

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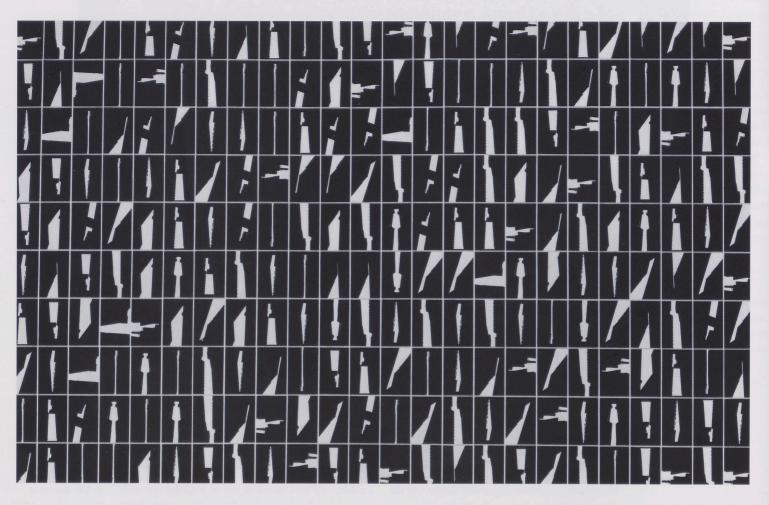
The photographs in *Legacy of Light* tell an engaging, intertwined story about the medium, revealing the birth and development of a technical process and the concurrent flowering of creative expression. This recounting has been broken into three chronological segments, each spanning roughly 50 years and characterized by its own technical evolution and aesthetic intent. Within every segment, photographs are loosely organized by subject matter into one of three thematic groups: portraits, landscapes and views of architecture, and still lifes. While the images illustrate the particular era in which they were made, ultimately they can be enjoyed simply as extraordinary expressions of individual creativity.

The period 1839 to 1899 shows the fertile beginnings of a fledgling technology and the aspirations of its practitioners toward a literal rendering of their subjects. For many, the early allure of photography was its quick and economic production of portraits. The medium was more democratic than other art forms, making likenesses of oneself or family readily available and widely distributed. From the very beginning, photographers not only recorded the physical appearance of their sitters, but were often able to present revealing character studies. Many pioneers in the medium were occupied with rendering landscape and architecture. These artists ventured with their cumbersome cameras and barely portable laboratories into the picturesque wilds of Wales, gardens of Paris, ruins of Egypt, and the vast wilderness of the American West. The prints from the first great wave of photographic creativity in the 1850s and 1860s are distinguished by their aesthetic underpinnings, broad conceptual interests, variety of subjects, and masterful print quality.

During the next 50 years, the medium evolved and expanded. Technical innovations, which improved accuracy in recording detail and allowed the capture of fleeting moments, made photography a dominant visual presence in modern life. The mass production of compact cameras and roll-film allowed anyone to be a photographer, and advances in print production put photographic imagery into books, magazines, and newspapers. Photographic styles and approaches proliferated, as photographers used the medium to record the world's calamities, advocate social change, document the expansion of the urban environment, or create works increasingly conversant with the avant-garde influences transforming the visual arts.

After 1950 photography as an art form reached maturity and gained recognition. With this sense of acceptability, photographers began to enjoy the freedom to explore novel avenues of expressive content and take advantage of technological advances such as color processes, large-format printing papers, and the computer. As a result, the photographer has changed from be-

In San Zaccaria, Venice, from 1995, Thomas Struth expands a series of large-scale color photographs of people visiting art museums to include the interiors of churches (Louis D. Kacalieff, M.D., Fund 1996.13). Struth caught on film the incongruous poses and attitudes of the visitors who have come to contemplate the artistic embellishments of a building intended not as a museum but a place of worship.



Between 1964 and 1967 Ray K. Metzker experimented with serial imagery, the grid, and large scale. In Composites: Philadelphia (Apertures), he put 240 individual photographs together to ex-

plore his urban subject matter, suggesting the vitality and multiplicity of city life as well as its disconnectedness and solitude (Purchase from the J. H. Wade Fund 1986.93).

ing a practitioner to an artist. Indeed, photography's importance as an expressive art form has greatly expanded.

A concurrent exhibition, Legacy of Light: Seven Masters in Depth, on view in gallery 102 adjacent to the museum's cafe, documents the breadth and depth of the collection. A key early factor in the collecting strategy was acquiring more than one work by some major photographers in order to chronicle accurately their total artistic contribution. The works of these seven artists—William Henry Fox Talbot, Adolphe Braun, Julia Margaret Cameron, Alfred Stieglitz, Paul Strand, Ansel Adams, and Ray K. Metzker—also reflect the historical balance the museum has always sought.

The final major component of this project is the publication of a catalogue of the photography collection. In addition to commentary about how the collection was created and a discussion of the history of the medium viewed through works in the collection are examinations of the formal, technical, and symbolic makeup of 28 signature works. The bulk of the book, however, is devoted to all the photographs in the collection, which are listed as of June 1996, arranged alphabetically by artist's name and accompanied by full catalogue information. Each image is reproduced, with the exception of photogravures in the journal *Camera Work* and Edward S. Curtis's *The North American Indian*. The volume also offers succinct biographies of all the identified photographers represented in the collection and a glossary of photographic terms.

This public debut of a survey of the museum's photography collection, as well as the extensive programming based on the show, is a fitting conclusion to the four exhibitions presented by the Cleveland Museum of Art in honor of the city's bicentennial. Many thanks to Centerior Energy Corporation and The Cleveland Foundation for their support.

Tom E. Hinson, Curator of Contemporary Art and Photography

An American Scene

Benton believed that

American artists

needed to base their

work on "real"

American experiences

homas Hart Benton gained recognition as the main proponent of the art movement popular in the 1930s and 1940s known as regionalism or the American scene school. Born in Missouri and educated at the Art Institute of Chicago, Benton spent sev-

eral years in Paris before settling in New York in 1912. A firm practitioner of European modernism at the time, he had been influenced by Gauguin, Cézanne, and Picasso. Yet because of his liberal politics, populist leanings, and travels in America in the 1920s, Benton made a stylistic and

theoretical about face. Reacting against the purism of form in European modernist art, he invented a new, realistic style. Becoming a nationalist and chauvinist, Benton believed that American artists needed to base their work on "real" American experiences and that rural America was more American than urban America. He even moved back to Missouri in 1935 (although he summered on Martha's Vineyard). Benton cham-

Cleveland's Public Hall, with its square stage curtain drop and side balconies, is easily recognizable in G.O.P. Convention, Cleveland, 1936 (Leonard C. Hanna, Jr., Fund 1995.70) by Thomas Hart Benton. In this drawing about the convention that nomi-

pioned mural painting as the most democratic form of art because it was available to everyone.

G.O.P. Convention, Cleveland, 1936 reflects Benton's artistic theories while, at the same time, showing his satirical bent and disenchantment with politicians. This drawing is one of only three

that he made of the convention. One depicts a rally in the streets and another is an earlier, smaller, and sketchier version of this sheet. Benton did illustrations for the liberal magazine *Common Sense*, and at least one of his designs appeared in an article about the Republican Party convention

of 1936. In general, his work is often contrived and politically charged. Nonetheless, Benton was such a popular American artist during the 1930s, when he was at the height of his powers, that his self-portrait was on the cover of the 24 December 1936 issue of *Time*.

■ Diane De Grazia, Chief Curator

nated Alf Landon for president, however, the action takes place in the seats and aisles, where deal making continues even as an argument erupts into a fracas and a policeman approaches to calm the excited delegates.



A Much-Loved Collection

or several generations the museum's armor court has given visitors a welcome glimpse into the artistic traditions of medieval and Renaissance armorers.

Originally installed in 1916, the Severance Collection of Arms and Armor has continuously occupied the same space, although in recent years fewer examples have been on view. Thanks to a generous grant from the Lila Wallace-Reader's Digest Foundation, this historic and much-loved collection will be reevaluated, conserved, and reinstalled beginning this month. In September 1998 the newly reinstalled Severance Collection, including many works of arms and armor off display for several years, will be unveiled.

While many people associate armor with medieval times, the full

flowering of European armor in all of its technical and aesthetic perfection occurred later, during the Renaissance. Plate armor, often strikingly decorated, emerged at the beginning of the

Technically and aesthetically, the close helmet below represents one of the finest examples of armor crafted in the Maximilian style (Gift of Mr. and Mrs. John L. Severance 1916.1855). Such helmets encased the entire head with visor and bevor, which pivoted from a common set of rivets at the temple. 16th century as an important branch of the decorative arts, serving not only the defense of the human body, but also its embellishment. In keeping with the new Renaissance taste for luxu-

rious costume and fine armor, emphasis shifted to less vertical styles such as round helmets, globular breastplates, and broadtoed sabatons, reflecting the influence of the new Italianate forms.

Many armorers strove to imitate contemporary costume, as can be seen in the narrow-ribbed fluted style now called "Maximilian" armor in honor of the Holy Roman Emperor Maximilian I (1493–1519), in whose reign it was introduced. The channels and fan-like ridges are thought to imitate pleats. Originally polished mirror-bright, such fluted armor would have been

striking in sunlight, as it reflected on the polished rippling steel. Accessories such as plumes, fabrics, and saddle trappings would have provided colorful contrasts. This style of armor construction

Introduced in the 14th century, chanfrons such as the one above protected a horse's forehead and face. (Gift of Mr. and Mrs. John L. Severance 1916.1845). A crested plate would have been attached to the hinge at the top, and colorful plumes or rosettes may have provided further decoration.





Known as "the last knight," Maximilian I was a patron of fine armor and a great enthusiast of tournaments and hunting. In this imposing woodcut by Hans Burgkmair (John L. Severance Fund 1950.72), the emperor wears the type of fluted armor that would later be named for him.

really emerged, however, because the armorer wanted to minimize weight and maximize strength. Because they were corrugated, the steel plates were stronger, making thinner and therefore lighter armor possible.

In 1478 Maximilian married Mary of Burgundy, daughter of Duke Charles the Bold and heiress to the most sophisticated court in Europe. Playing a prominent role in the history of armor, Maximilian initiated the buildup of an armaments industry and fostered the modernization of the armorer's craft. In 1504 he installed a court workshop of his own at Innsbruck, which at the time was already an established center for manufacturing armor because it was close to vital raw materials. Maximilian intended that his workshop provide fine quality armors for himself and his court as well as produce munition armors for his armies. Only a few leading patrons, who were also connoisseurs, were able to induce the outstanding armor masters of the day to produce their best



This partial suit of Maximilian-style armor is distinguished by its regularly fluted surfaces (Gift of Mr. and Mrs. John L. Severance 1916.1714). This style was popular in South Germany during the first decades of the 16th century. The breastplate bears the stamped mark of the city of Nuremberg, a pre-eminent center for the production of Maximilian armor.

work. In order to achieve this, Maximilian engaged the Augsburg armorer Konrad Seusenhofer for six years. Seusenhofer's workshop at Innsbruck was visited on many occasions by the emperor, who supervised the work closely.

Maximilian-style armor demanded precise work from the armor maker, which in turn quickly drove the production costs so high that the fashion disappeared by 1540. Such armors were initially made at the court workshops at Innsbruck, which appear to have been instrumental in spreading the style throughout South Germany. The production of Maximilian armor quickly became a specialty of the city of Nuremberg, where a great majority of the surviving suits of fluted armor were made. Interestingly, the fashion for this style of armor did not effectively spread beyond the German lands.

■ Stephen N. Fliegel, Assistant Curator of Medieval Art



The musical group Cantoris performs as part of Holiday CircleFest on Wednesday evening the 4th (not to be confused with this Concert of Cats (11.4 x 16 cm, Mr. & Mrs. Lewis B. Williams Collection 1940, 1090). an anonymous 1817 lithograph).

Classical Concerts and Recitals

As part of **Holiday CircleFest**, Wednesday the 4th, *Karel Paukert* gives free organ demonstrations at 7:00 and 8:15, and the vocal trio *Cantoris* sings music of the season in gallery 220 at 6:00 and in Gartner Auditorium at 7:45.

The annual **Christmas Music in the Galleries** is Sunday the 15th, 2:00–4:30, performed by a group of fine area vocalists and instrumentalists led by Karel Paukert.

Curator's Organ Recitals by Karel Paukert take place every Sunday except the 15th at 2:00.

Admission to all this month's concerts is free. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM).

The 1996–97 Gala Subscription Series features outstanding Wednesday evening concerts. Save when you subscribe to four of your choice. There are special discounts for museum and Musart Society members, seniors, and students. Pick up a brochure in the north lobby or call ext. 282.

1 December/Sunday

Gallery Talk 1:30 Legacy of Light. Vivian Kung (sign-language interpreted)
Film 2:00 Sheila Jordan: In the Voice of a Woman (USA, 1995, color, 58 min.) directed by Cade Bursell. This inspiring portrait of innovative jazz vocalist Sheila Jordan by local filmmaker Bursell returns to Cleveland after successful engagements at the Boston Museum of Fine Arts and the Hirshhorn Museum in D.C. A real crowdpleaser! Bursell will be present. \$4 CMA members, \$5 others

Organ Recital 2:00 *Karel Paukert*. Works by J. S. Bach

Dance Program in the Gallery 2:30

A Line and Its Companions. Frankie Hart, lecturer in dance, CWRU, with Nick Carlisle and students of CWRU

Lantern Making Workshop 3:00–5:00 In preparation for the December 4 *Winter Lights* lantern festival, participants make tin or rice paper lanterns. The techniques are appropriate for all ages but youths under 16 must be accompanied by an adult. \$10/ individual; \$25/families. Call ext. 483 to register (required)

Concert 3:30 *North Coast Men's Chorus, Timothy Robinson, music director.* A free concert in observance of International AIDS Awareness Day

3 December/Tuesday

Highlights Tour 1:30 CMA Favorites

4 December/Wednesday

Gallery Talk 1:30 *Matisse, Picasso, and Friends: Masterworks on Paper from the Cone Collection.* Vivian Kung

Third Annual Holiday CircleFest

The annual collaborative open house among University Circle institutions features art activities, music, movies, food, and general fun, culminating in *Winter Lights*, a lantern procession around Wade Oval. The Museum Café will serve gingerbread and mulled cider in the north lobby all evening. CMA events:

5:00–7:30: Lantern making in the armor court for all ages. Make lanterns that look like stained-glass windows to carry in the *Winter Lights* procession around Wade Oval

7:00–8:00: Storytelling in gallery 220 with the Dance Afrika performance troupe 8:00: Lantern procession begins at south steps and proceeds to Wade Oval

CircleFest Music Karel Paukert gives free organ demonstrations at 7:00 and 8:15 and Cantoris (Mary Kate Cross, soprano; Rita Hitselberger, alto; Gary Jacoby, tenor/ director; Edward Powell, bass-baritone) sings music of the season in gallery 220 at 6:00 and in Gartner Auditorium at 7:45. The Joe DeJarnette Jazz Ensemble plays in the indoor garden court, 6:30–8:00 CircleFest Film 7:45 Whistle Down the Wind (Britain, 1961, b&w, 99 min.) directed by Bryan Forbes, with Hayley Mills and Alan Bates. The film that inspired Andrew Lloyd Webber's new musical: three farm children discover a fugitive killer hiding in a barn

and believe him to be Jesus. \$4 CMA mem-

5 December/Thursday

bers, \$5 others

First Thursday Curatorial consultation for members only, by appointment Highlights Tour 1:30 CMA Favorites Gallery Talk 2:30 Matisse, Picasso, and Friends: Masterworks on Paper from the Cone Collection, Vivian Kung

6 December/Friday

Highlights Tour 1:30 CMA Favorites

Lectures and Gallery Talks

Chief Curator Diane De Grazia leads a special gallery talk on the **Reinstalled 19th-Century European and American Galleries**, Wednesday the 18th at 6:30.

Staff-led **Gallery Talks** on *Legacy of Light* are Sundays the 8th, 15th, and 29th at 2:30, and Saturday morning the 7th at 10:15. General museum **Highlights Tours** are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. **Thematic Gallery Talks** are Wednesdays and Sundays at 1:30 and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change.

A Gallery Dance Program, Sunday the 1st at 2:30, brings Frankie Hart, Nick Carlisle, and students (all from CWRU) in A Line and Its Companions (complements Matisse, Picasso, and Friends).

We observe **World AIDS Day** with a special free **Concert** at 3:30 on Sunday the 1st with the *North Coast Men's Chorus, Timothy Robinson*, music director.



Hands-On Art

This month's free **Family Express** drop-in workshop, on Sunday the 15th, 3:00–4:30, is *Table Top Art*. On Sunday the 29th, 2:00–4:00, a **Pinhole Camera Workshop** complements *Legacy of Light*. Sun-Hee J. Kwon's monthly **All-Day Drawing Workshop** is 10:30–4:00 on Saturday the 7th. Register by Friday the 6th; call ext. 462. \$20 fee includes basic materials and parking. And we offer **Teachers' Workshops**; for information call ext. 469.

Above: Sally Mann's photograph Black Eye is in Legacy of Light. She and photographer Duane Michals will be here in January to offer free lectures, Mann on Sunday the 12th at 3:30, Michals on Sunday the 19th at 3:00.

7 December/Saturday

Gallery Talk 10:15 *Legacy of Light.* Cathy Culp

All-Day Drawing Workshop 10:30–4:00. Register by Friday the 6th; call ext. 462. An intensive gallery class for beginning to advanced students. \$20 fee includes basic materials and parking. Instructor: Sun-Hee J. Kwon

Highlights Tour 1:30 CMA Favorites

8 December/Sunday

Gallery Talk 1:30 Matisse, Picasso, and Friends: Masterworks on Paper from the Cone Collection. Vivian Kung

Organ Recital 2:00 *Karel Paukert* with *Sandra Simon*, soprano. Works for organ and voice

Gallery Talk 2:30 *Legacy of Light*. Karen Churchill

Film 3:30 Don Quixote (USSR, 1957, color, subtitles, 110 min.) directed by Grigori Kozintsev, with Nikolai Cherkasov. The star of Alexander Nevsky and Ivan the Terrible plays Cervantes' 17th-century knight-errant in this beautiful and moving adaptation of the literary classic. New 35mm color print. \$4 CMA members, \$5 others

10 December/Tuesday

Highlights Tour 1:30 CMA Favorites

11 December/Wednesday

Gallery Talk 1:30 Fabergé: His Life and Times. Barbara Kathman

Films 6:15 Young Fritz (USSR, 1942, b&w, subtitles, 24 min.), Alone (USSR, 1931, b&w, subtitles, 80 min.), The Youth of Maxim (USSR, 1935, b&w, subtitles, 95 min.) all directed by Grigori Kozintsev and Leonid Trauberg. Kozintsev-Trauberg triple feature, all in new 35mm prints. The first is a surviving fragment from their WWII film about a teenager who joins the Gestapo. The second (starting at 6:45) tells of a Leningrad teacher who takes a job in the wilds of Siberia. Though rarely screened outside of Russia, it is considered one of the two most important early Soviet sound films and features perhaps Dmitri Shostakovich's greatest film score. The third (starting at 8:10) is the first part of the "Maxim Trilogy" and follows the politicization of a charismatic young factory worker in prerevolutionary Russia. Music by Shostakovich. \$4 CMA members, \$5 others **Curators Talk** 7:00–9:00 In this membersonly event, Robert Bergman and William Robinson discuss the modern collection

12 December/Thursday

Highlights Tour 1:30 CMA Favorites
Gallery Talk 2:30 Fabergé: His Life and
Times. Barbara Kathman

13 December/Friday

Highlights Tour 1:30 CMA Favorites

14 December/Saturday

Highlights Tour 1:30 CMA Favorites

15 December/Sunday

Gallery Talk 1:30 *Fabergé: His Life and Times*. Barbara Kathman

Christmas Music in the Galleries 1:30-4:30. 1:30: Benjamin Britten's Ceremony of Carols performed by the Laurel School Glee Club, Charles Carr, conductor. 2:00: Organ recital by Steven Wooddell, 3:00: John Holmquist, guitar, with Sandra Simon, soprano, in gallery 218. 3:00: Harp recital in the indoor garden court by Xiaolei Salovara. 3:30: Chamber Choir of St. Paul's Church, Beverly Simmons and Steven Plank. conductors. 4:00: The St. Paul's Episcopal Church Choir, soloists, and instrumental ensemble with conductor Karel Paukert perform Carols and Lullabies by Conrad Sousa and music for Advent and Christmas Gallery Talk 2:30 Legacy of Light. Vivian

Family Express 3:00–4:30 *Table Top Art*. Families search the museum's galleries for food and drink containers and design their own imaginative place setting in this free drop-in workshop

Film 3:30 *Monstershow* (USA, 1996, b&w, some subtitles, 100 min.) directed by Richard Myers. The visually splendid new film by Kent filmmaker Myers is a retelling of the Frankenstein, Dracula, and Jekyll and Hyde stories, augmented by Myers's own dreams, nightmares, and memories. Shot in Ohio. \$4 CMA members, \$5 others

17 December/Tuesday

Highlights Tour 1:30 CMA Favorites

Holiday CircleFest, Wednesday, December 4

Third Annual Holiday CircleFest

The annual collaborative open house among University Circle institutions is back and better than ever this year, with entertainment, refreshments, shopping, and all kinds of hands-on activities. The museum's events cover this spectrum, culminating in the dramatic *Winter Lights* outdoor lantern procession.

Fuel for fun: the **Museum Cafe** will serve gingerbread and mulled cider in the north lobby all evening.

Free Lanternmaking Workshops for all ages take place in the armor court from 5:00 to 7:30—make lanterns that look like stained-glass windows to carry in the *Winter Lights* procession.

The always-popular **Storytelling** returns, in gallery 220, 7:00–8:00 with the performance troupe *Dance Afrika*.

We offer a nice assortment of **Music** as well. *Karel Paukert* gives free organ demonstrations at 7:00 and 8:15. The vocal trio *Cantoris* sings music of the season in gallery 220 at 6:00 and in Gartner Auditorium at 7:45. And the *Joe DeJarnette Jazz Ensemble* plays in the indoor garden court, 6:30–8:00.

Our Wednesday night **Movie** at 7:45 is *Whistle Down the Wind*, the 1961 film that inspired Andrew Lloyd Webber's new musical (admission \$4 CMA members, \$5 others).



The **Winter Lights** lantern procession leaves from the south door at 8:00. Use the paper lanterns you have made in the evening's free workshops, or the tin ones you may have made during the preceding weeks.

The final tin and ricepaper **Lanternmaking Workshop** in preparation for the *Winter Lights* lantern festival (on Wednesday the 4th) is Sunday the 1st, 3:00–5:00. \$10/individual; \$25/families. Preregistration is required; call ext. 483.

The Winter Lights outdoor lantern procession is the closing event of the annual Holiday CircleFest collaborative open house among University Circle institutions, held Wednesday, December 4th this year. Free workshops held all evening help you make your own paper lantern.

18 December/Wednesday

Gallery Talk 1:30 *Art in the Time of Christ and the Apostles*. Alicia Hudson

Gallery Talk 6:30 Reinstalled 19th-Century European and American Galleries. Chief Curator Diane De Grazia

Film 7:15 Hamlet (USSR, 1965, b&w, subtitles, 149 min.) directed by Grigori Kozintsev. Hamlet is a man outraged by injustice in this forceful, atmospheric film version of Boris Pasternak's translation of Shakespeare's tragedy. Music by Dmitri Shostakovich. New 35mm scope print. Considered by some the best film ever made from a work by Shakespeare.

19 December/Thursday

Highlights Tour 1:30 CMA Favorites **Gallery Talk** 2:30 Art in the Time of Christ and the Apostles. Alicia Hudson

20 December/Friday

Highlights Tour 1:30 CMA Favorites

21 December/Saturday

Highlights Tour 1:30 CMA Favorites

22 December/Sunday

Gallery Talk 1:30 *Art in the Time of Christ and the Apostles*. Alicia Hudson

Organ Recital 2:00 *Karel Paukert*. Vierne's Third Symphony

Film 3:15 King Lear (USSR, 1970, b&w, subtitles, 139 min.) directed by Grigori Kozintsev. An old man loses control over his lands, his daughters, and, finally, himself in this towering film version of Shakespeare's epic tragedy. Translation by Boris Pasternak (subtitles by Shakespeare); music by Dmitri Shostakovich. New 35mm scope print. \$4 CMA members, \$5 others

Movies

From Kiev to King Lear: Grigori Kozintsev

Grigori Kozintsev (1905-1973) was one of the Soviet Union's greatest filmmakers. Born in Kiev, Kozintsev cofounded the experimental theater group, FEKS (Factory of the Eccentric Actor), with Leonid Trauberg in 1922. FEKS combined theater with jazz, dada, and eventually film. Two of Kozintsev and Trauberg's early sound classics, Alone and The Youth of Maxim, show on the 11th. After WWII, when their film Plain People was banned, the two went their separate ways. Kozintsev retreated into "safe" literary adaptations (Don Quixote, the 8th; Hamlet, the 18th; King Lear, the 22nd) that, as models of how to film the classics, won him international fame. Kozintsev was the subject of a major retrospective at last fall's New York Film Festival; the new prints we will show come from that series. Music lovers enjoy a special bonus: almost all of Kozintsev's films have scores by Dmitri Shostakovich. Each film \$4 CMA members, \$5 others.

Other Films

Two locally produced independent features (Sheila Jordan: In the Voice of a Woman, on the 1st, and Monstershow, the 15th) and the film that inspired Andrew Lloyd Webber's new musical (Whistle Down the Wind, the 4th) round out December's film programs. Admission \$4 CMA members, \$5 others.

Holiday Film Festival

The museum's film year comes to a photo finish with this year's Holiday Film Festival of fictional films about photography. Five films will be shown (Liebestraum, the 26th; The Model Shop, the 27th; Proof, the 28th; Blow-Up, the 29th; and Skyline, the 31st), all in afternoon screenings. Admission is free.



24 December/Tuesday

Museum closes at 4:00

25 December/Wednesday **Christmas Day: Museum closed**

26 December/Thursday

Highlights Tour 1:30 CMA Favorites Film 2:15 Liebestraum (USA, 1991, color, 113 min.) directed by Mike Figgis, with Kevin Anderson, Bill Pullman, and Kim Novak. Before he electrified the film world with Leaving Las Vegas, British director Figgis made this stylish but little-seen thriller. An architecture writer becomes embroiled in intrigue surrounding the demolition of an ornate department store boarded up since a grisly murder. Rated R

27 December/Friday

Highlights Tour 1:30 CMA Favorites Film 2:15 The Model Shop (USA, 1968, color, 95 min.) directed by Jacques Demy, with Anouk Aimée and Gary Lockwood. The only American film by the French director of The Umbrellas of Cherbourg is another bittersweet tale of transitory love, but set in a vividly rendered L.A. The story concerns an ex-fashion model working in a seedy photography studio and a young drifter with whom she has a one-night stand. A real rarity, shown in a 35mm studio print. Music by Spirit

28 December/Saturday

Highlights Tour 1:30 CMA Favorites Film 2:15 Proof (Australia, 1991, color, 90 min.) directed by Jocelyn Moorhouse, with Russell Crowe. A blind photographer is trapped in a bizarre love triangle in this intriguing tale of friendship, passion, deception, and betrayal. Winner of 15 international awards, including the Australian Film Award for Best Picture. Rated R

29 December/Sunday

Gallery Talk 1:30 Legacy of Light. Cathy

Organ Recital 2:00 Karel Paukert, with guest vocalists. Noëls, pastorales, and Christmas music

Photography Workshop 2:00–4:00 Pinhole Cameras. Andrea Harchar. In this workshop, visitors are invited to learn the basic principles of photography using only a box and light. Participants will mat each negative print and alter the image with various drawing tools. Finished pieces may be displayed in our lower level/education gallery. Begins promptly at 2:00. Not a drop-in workshop

Film 3:30 Blow-Up (Great Britain/Italy, 1966, color, 111 min.) directed by Michelangelo Antonioni, with David Hemmings, Vanessa Redgrave, and Sarah Miles. A trendy, vacuous photographer accidentally captures evidence of what may or may not be a murder in one of his shots, and he tries to solve the mystery. This colorful, pop-art portrait of 1960s London is also a weighty meditation on appearance and reality, and sparked many debates. Music by Herbie Hancock. 35mm print

31 December/Tuesday

Highlights Tour 1:30 CMA Favorites Film 2:15 Skyline (Spain, 1983, color, subtitles, 86 min.) directed by Fernando Colomo. The behavior and pretensions of New Yorkers are skewered in this semiautobiographical comedy about a Madrid photographer seeking fame and fortune in Manhattan. Cowritten by (and costarring) Whit Stillman (Metropolitan)

Museum closes at 4:00 Happy New Year!

Part of our "photo finish" to the museum's 1996 film year: Antonioni's Blow-Up shows free on the 29th as part of the Holiday Film Festival.

New Member?

There is an amazing amount to learn at the Cleveland Museum of Art. To help you get the most out of your museum experience, we periodically run this column in an attempt to answer questions you may have.

The museum owns more than 30,000 original works of art. What you see on view at any given time is only a portion of the collection. Many works of art are light- and climate-sensitive and must be kept for most of the time in dark, climate-controlled storage to preserve them for future generations. We also lend works to other institutions for major exhibitions and events, and we periodically remove from display each work of art in the museum for protective treatment in our conservation laboratories. Typically, a few hundred new works are acquired every year; we display highlights of these acquisitions in gallery 103.

Accession numbers appear at the end of gallery labels and on captions for illustrations of works of art. They refer simply to the year in which that work of art was acquired (or accessioned) by the museum. Thus a work numbered 1996.253 was the two-hundred-and-fifty-third work acquired in the year 1996. Just before the accession number is a **credit line**, which indicates how the work came into the collection—by gift or purchase. Even though some works of art share titles, change titles, or have no titles, each work in the museum has a unique accession number, so if you ever have a question about a certain work, make sure to have that number handy.

The galleries are arranged chronologically. If you start in gallery 201 (at the top of the stairs near the Museum Store), you can either go forward in time from the ancient Near Eastern works in gallery 202 and move generally clockwise through the museum, or take a right into gallery 243 and go back in time counterclockwise from our collection of contemporary art. The Asian galleries, located on the first and lower levels, have their own thematic organization.

Free maps of the galleries are available at information kiosks throughout the building. They describe generally what kinds of works of art are where and where the various museum facilities are.

Free highlights tours or gallery talks are offered at 1:30 every day and at selected other times. There is no better way to acquaint yourself with the museum collection than to drop in on one of these. Gather in the north lobby and an instructor from the education department will lead you on a 30- to 40-minute trip into the galleries, pointing out the most famous works in the whole collection (highlights tours), or concentrating on one particular theme. Check your Members Magazine or pick up our free monthly Events calendar at the museum.

New Lecture Series for Members

You're invited to the first in a series of members-only programs beginning Wednesday, December 11. The curatorial staff in cooperation with the membership department present quarterly Curators Talks, a new program focusing on various aspects of the permanent collection.

You'll enjoy a light refreshment at 7:00 before moving into the lecture hall where museum director Robert P. Bergman will discuss the future of the museum as envisioned in the strategic plan. Next, William H. Robinson, assistant curator of modern art, will give you an inside view of the museum's Picasso collection.

The program will conclude at 9:00 pm. Reservations are required; call the membership department at ext. 268 to reserve your place. Have your six-digit membership ID number ready for express service.

Enrollment is limited and based on a first-come, first-served basis. Remember—the Museum Cafe is open on Wednesday evenings if you would like to have dinner before the program.

Fabergé for Free

Fabergé in America has drawn capacity crowds to every museum it visits. Advance tickets are strongly recommended. Follow this three-step guide for reserving your tickets.

Step 1: Call Advantix now at 241-6000 or 1-800/766-6048 to order tickets. Tickets are for a specific date and time, based on availability. Tickets will also be sold at the museum box office beginning Sunday, March 2, 1997. A 40-minute audio tour narrated by Director Robert P. Berman may be purchased with your admission ticket or at the box office.

Step 2: Have your six-digit membership ID number and credit card ready to ensure express service. You will be charged a handling fee of \$1.95 per ticket. Tickets will be mailed.

Step 3: Enjoy the show! A members-only entrance gives direct access to the gallery.

Special Members-Only Days Fabergé in America will be open to members only, 1:00–3:00, on three Mondays: March 10, April 7, and May 5. The store and cafe will be open. Advance tickets are not required.



Donors Circle members enjoy a variety of unique benefits—like a behind-the-scenes look at the museum's conservation laboratories (here, textiles conservator Karen Klingbiel explains the delicate business of caring for centuries-old fabric) or the recent trip Director Robert Bergman led to Rome for Collectors Circle members, where the lucky group enjoyed a two-hour private viewing of the Sistine Chapel. For information about the Circles program, call the museum's major gifts manager, Diane Ruppelt, at ext. 153.

Art Travels

The Majesty of Stone and Light The Great Gothic Cathedrals: France and Beyond

Every January, Director Robert P. Bergman offers a series of public lectures in Gartner Auditorium. This year's series will be held on three Wednesday evenings at 6:45: January 15 (St. Denis and the Genesis of Gothic), 22 (Chartres, Reims, Amiens: Classic Gothic), and 29 (The Internationalization of Architectural Style: Gothic Abroad).

The style of Gothic architecture originated in the Ile de France during the 12th and 13th centuries. The great churches of St. Denis, Chartres, Reims, and Amiens embody the hallmarks of the style—soaring verticality, transparent stained glass, and sculptural ornamentation of surfaces. The architectural elements of the pointed arch, the flying buttress, and the rib vault were combined to create a unified, spiritual space for the devout.

The energy, majesty, and mystery of these cathedrals had an everlasting impact on the history of Western architecture.

Registration for series tickets should be received by Friday, January 10. Because of limited seating, registration is first-come, first-served. Only series tickets will be reserved in advance by mail. Tickets to individual lectures will be \$10 at the door on a space-available basis.

Series fee: CMA members and students \$20, nonmembers \$25. Make checks for series tickets payable to the Cleveland Museum of Art and mail to the education department, attention "Gothic Cathedrals" (students should include copy of ID). Tickets will not be mailed. You may pick up your tickets at the museum on the evening of the lecture beginning at 6:00. All the names of the paid subscribers will be on a list at the door. Questions? Call ext. 464 or pick up a free flyer at the museum.



The museum acquired this 1852 photograph of the Gothic cathedral at Amiens by Henri le Secq in September (Andrew R. and Martha Holden Jennings Fund 1996.253). It is on view in gallery 103 through mid-December.

Take Note

30 VEARS

The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

The **Trideca Society's** annual meeting will be held in the recital hall on Saturday, January 18 at 10:00. A business meeting will be followed at 10:30 by a talk, *Fabergé and His Sources*, given by Henry Hawley. Anyone interested in becoming a Trideca member is invited to attend. Membership is on a yearly basis beginning in January, so this is an excellent time for new members to sign up.

Museum members may audit Case Western Reserve University Art History
Classes for the extremely reasonable fee of
\$50. The next offering is Stan Czuma's
Buddhist Art course (ARTH 302/402), held
Tuesdays 11:00–1:00 starting January 14;
send a check (memo "ARTH 302/402") to
the education department or call ext. 462.

The museum is teaming up with the Center for Contemporary Art, the Institute of Art, the Northeast Ohio Dealers Association, NOVA (New Organization for the Visual Arts), and SPACES to offer **So You Want to Begin Collecting Contemporary Art**, a series of six Saturday classes, January–June. Call NOVA, 431–7500, for details.

Holiday Gift Riddle

What delivers 12 months of entertainment and educational and social opportunities and fits your budget? The gift of membership! Your gift of membership will provide FREE tickets to Fabergé in America (a savings of as much as \$10 per visit), subscription to the monthly Members Magazine, 15% savings at the fabulous Museum Store, and other benefits. Plus, your gift will be packaged in a 9"x12" envelope proclaiming "A gift for you!" on the cover. The contents include a special card announcing your gift, membership card(s), and the current issue of the Members Magazine.

To ensure delivery for the holidays, please remit your order no later than Monday, December 16. Credit card orders may be telephoned directly to the membership department at ext. 268. And Happy Holidays from the staff of the membership department.

Annual Fund

The 1996 Annual Fund campaign is coming into the home stretch and we need your support. Annual Fund gifts go dollar-fordollar to support public programs and the vital behind-the-scenes work that make our art museum one of the world's finest. Annual Fund contributions are also 100% tax deductible.

For further information about making a year-end gift to the museum through the current campaign, please call Judith Paska at ext. 594.

Volunteer Thanks

Warm holiday wishes to all the 1996 CMA volunteers and to their families. Thanks for sharing your time with us. To volunteer at the museum call ext. 593.

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Tuesday, Thursday, Friday 10:00–5:45 Wednesday 10:00–9:45 Saturday 9:00–4:45 Sunday 1:00–5:45 Closed Mondays, July 4, Thanksgiving, December 25, and January 1 Museum Cafe Hours

Tuesday, Thursday, Friday 10:00–4:30 Wednesday 10:00–8:30 Saturday 10:00–4:15 Sunday 1:00–4:30

Museum Store Hours

Open during all regular and extended hours

Ingalls Library Members Hours

Tuesday—Saturday 10:00—gallery closing Slide Library by appointment only

Print Study Room Hours

Tuesday–Friday 10:00–11:30 and 1:30–5:00 **Parking**

90¢ per half-hour to \$7 max. in upper lot \$3.50 flat rate in parking deck Free to senior citizens all day Thursday Free with handicapped permit \$2.25 flat fee every Wednesday after 5:00 Rates include tax For Visitors with Disabilities

Large-type brochure available in the north lobby. Borrow wheelchairs at the check room

Wheelchair access is via the north door

this holiday season!

Free assistive listening system (ask at the north lobby check room) for films and lectures in the auditorium and recital hall

